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the able direction of Mr. Wm. F. Sherwin. We are happy now to announce that the business has been purchased by Mr. Thaddeus Firth, the eldest son of the founder of the firm, who will carry on the concern, as heretofore, at 563 Broadway.

Mr. Thaddeus Firth was for many years in the business, and understands it thoroughly in all its details. He has a keen appreciation of the wants of the times, and the necessity for the constant production of novelties of the best description, and is determined to keep his house the first as it is the oldest business in the city, dating back over forty-five years. His extensive catalogue will be further enlarged by the addition of new and standard works, both American and foreign, so that all classes of teachers and purchasers will be able to furnish themselves with every class of musical composition, vocal and instrumental, for study, or for recreation. He has made ample arrangements for the importation of musical goods, which he will supply to his customers at importers' prices. He will continue the manufacture of instruments, and hopes to retain the supremacy which the old firm enjoyed over all other establishments.

Mr. Wm. F. Sherwin, who is widely known and everywhere popular, both here and in the provinces, is engaged as general business manager. He is just the man for a go-ahead house, and we have entire confidence in his judgment and tact in gaining customers and retaining them by promptitude, unwavering courtesy and polite attention.

We greet Mr. Firth on his return to his old business, and commend his establishment to the notice of our readers here, and throughout the country.

ARRIVAL OF MRS. WILLIAM VINCENT WALLACE. —We announce with sincere pleasure the arrival of that fine artist and most excellent lady Mme. William Vincent Wallace, the widow of our dearest friend, the celebrated composer Wallace. She has returned to this city, where she is so widely known and respected, and will resume the practice of the profession of which she is so bright an ornament. Mme. Wallace is an admirable pianist, she has few equals in the country, and she possesses the happy faculty of imparting instruction, and making work pleasant to the pupil. It needs no commendation from us to ensure Mme. W. V. Wallace a rush of pupils.

#### THE EVENING POST ON PIANOS.

We quote the following admirable article from the N. Y. *Evening Post*. The encomiums it passes on the Chickering Pianos, are simply iterations of the opinions of all the great artists who have visited this country.

#### CHICKERING'S PIANOS.

The piano-forte has kept steadily on in the march of improvement hand in hand with time. It has grown from a very small box with very limited resources to a full-grown instrument of great power, brilliancy, and beauty. It has undergone no wonderful revolution in form, no radical change in principle, but the one has been added to and the other modified by experiment and experience.

Jonas Chickering was one of the pioneers in the business, and his early success offered the first effectual check to the large importation of piano-fortes from Europe. At that period, and for many years after, the demand for pianos was very limited, so that as one after another manufacturer sprang up, following at a distance the lead of Chickering, it became possible to supply the home demand by home manufacture, and the public at length, believing in the sterling excellence of the American product, ceased to order from abroad, and the business of importing pianos died out, it being impossible to pursue it with profit.

For thirty years the house of Chickering was the foremost house in America, its business doubling that of any other maker, and through-

out the whole length and breadth of the country the name of "Chickering, Boston," was a talisman and a guaranty, which had penetrated into thousands of American homes, and was then as much a household word in proportion as it is this day, when its thirty thousand pianos are forever vocalizing the simple words "Chickering, Boston."

To Chickering & Sons the modern piano is indebted for its most important improvements. The entire iron frame was first used by Chickering & Sons, and was exhibited by them at the first great International Exhibition in London, where it created a profound excitement, receiving the first European medal ever awarded to an American piano-forte manufacturer, and the approval of all the eminent makers of Europe, who afterwards adopted the principle; thus giving rise to the expression "manufactured after the American plan."

Chickering & Sons first invented and introduced the "circular scale," from which springs all the present distinctive excellence of the American piano. The adoption of this scale, which the Chickering's generously left unpatented for the benefit of the entire trade, has given to the piano depth, power and beauty in quality of tone; in short, it has opened the way for the splendid characteristics which distinguish the piano of to-day from the piano of fifteen years ago.

The immense business done by Chickering & Sons necessitated manufacturing facilities in proportion, and led, a few years since, to the erection of their model, extensive and splendid manufactory in Boston, which is much the largest in the world, and has been imitated on a smaller scale by other manufacturers in this country; although the greater part of their wonderful labor-saving machinery, the invention of the Chickering's themselves, cannot be imitated, and is therefore not to be found elsewhere.

The application of agraffes and over-stringing are of European invention. Agraffes have been used there for over thirty, and here for many years. Chickering & Sons have used them in their grand, square and upright pianos for the past twelve years. Over-stringing was used in New York thirty-five years ago, by an Englishman named Jardine, and subsequently in Boston, but it was found of no value to instruments of that day, when the bass was as small and tinkling as the treble; but when the "circular scale" came to be developed, giving that magnificent sonority to the lower tones of the square pianos, the length of string afforded to the middle and upper notes by over-stringing became of manifest advantage, and was speedily adopted by all makers, it being a good thing, and the special property of no one. The principle became popularly known in London in 1851, when over-strung Russian pianos were exhibited at the great International Fair. Thus the "circular scale," discovered and applied by Chickering & Sons, made the over-stringing of value; and to that and nothing else, is traceable the present acknowledged superiority of American square pianos.

Chickering & Sons was the first firm in America that made grand pianos which could compete with the finest specimens of European manufacture. They stood alone among all other manufacturers, and steadily and surely, by the magnificent qualities of their grands, drove Broadwood, Pleyel and Erard out of every concert hall in America.

Formerly great European pianists who visited this country brought their special favorite instruments with them, not supposing that they could be supplied with a fitting instrument here. Now the European reputation of the Chickering grand pianos is so widely established by the concurrent opinions of Thalberg, De Meyer, Strakosch, Wallace, Benedict, Goldschmidt, Gottschalk, Hoffman, Wehli, and many other eminent artists, that foreign artists do not encumber themselves with foreign pianos, knowing that the Chick-

ing grands are equal in every respect to all the demands that could be made upon an instrument by the most exacting performer. Consequently all of the great artists who come to America invariably select the Chickering grand piano, as being the only one which satisfies all professional requirements.

The Chickering grand is not overstrung, as the space which the length and breadth of the instrument affords is sufficient for the production of the largest possible amount of sonority. In a grand piano the overstringing is rather a detriment than otherwise, producing in forte passages a confusion of vibration, which is fatal to the effect of pianists; whereas the straight run of the strings, as in the Chickering grands, and the ample space afforded, leaves the vibration of the strings clear and unimpeded, and affords the best conditions for the production of full and pure sound.

The æsthetic qualities of a good grand piano are immeasurably superior to those of the best square. They possess power and beauty which are unapproachable by any other form. The characteristics of the grand piano, as developed by Chickering & Sons, can be best understood by the following brief quotations from two of the most brilliant artists who ever visited America. Gottschalk, writing of the qualities of the Chickering piano, says:

"They have a wonderfully harmonious roundness of tone, force in the bass notes, limpidity in the upper notes, equality throughout all the registers, singing quality in the middle tones, and above all, an astonishing prolongation of sound, without its becoming confused. The upper notes are remarkable for a clearness and purity which I do not find in any other instrument, while the bass is distinguished for power without harshness, and for a magnificent sonority."

James M. Wehli, comparing Chickering's pianos with those of all other manufacturers, writes as follows:

"I have never known so noble a tone; it yields every expression that is needed in music, and its quality is capable of change to meet every sentiment. This is a rare power, and is derived from the perfect purity of its tone, together with its sympathetic, elastic and well-balanced touch. In depth, volume and power of tone it is equal to all demands, and however it is forced, it loses none of its original purity of tone, while in all the fine shades of sentiment, in the power of dramatic coloring and in passages of the greatest delicacy, it is all that the most exigent pianist can desire, and its softest whisper can be heard in the remotest corners of the largest halls, even when crowded. I believe that in every particular your pianos are, for the reasons given, superior to any I have ever seen in this country or in Europe."

More recently still, Poznanski, the pianist and composer, who has just returned from an eight years' residence in Paris, in the very heart of the influence of Erard, Pleyel and Herz, after trying other instruments of American manufacture, chose those of Chickering & Sons, and fully endorses the opinions of Gottschalk, Wehli, Thalberg and many others, in the following terms:

"NEW YORK, March 3, 1866.

"Messrs. Chickering & Sons:

"On my return to America after an absence of several years, I hastened to examine the various pianos of the best makers here. \* \* \* The superiority of your grand pianos over all others which I have seen and thoroughly tested, rendered my decision in the matter as easy as prompt.

"I have recognized in your extraordinarily excellent instruments all those qualities of which Thalberg formerly spoke to me. \* \* \*

"Your grand pianos well sustain the claim of your instruments to superiority over all others in this country. During the past eight years I have constantly played upon the justly celebra-

ted Erard pianos; yours are the only instruments that I have found either here or in Europe to equal them in all their points of excellence.

"With sentiments of respect and esteem, I am very truly yours, JOSEPH POZNANSKI."

All the Chickering pianos have a characteristic tone, which distinguishes them from all others. It is delicate and refined, and may be described as the *perfection of quality* as distinguished from *quantity*, or *coarse loudness*. The uncultivated ear is at once attracted by a *big tone*. In music as in literature the uneducated generally prefer sound to sense; but this *big tone*, though attractive at first, speedily becomes wiry and harsh, because in the beginning it was deficient in *quality*, and its freshness once gone it has nothing left but *noise*. While the tone which is based upon purity of quality improves for several years, then remains stationary, and is never wholly deteriorated, as can be shown in instruments still extant manufactured by Jonas Chickering forty years ago.

The house of Chickering & Sons, in the face of the most enterprising competition, fully maintains its supremacy. Their manufactory is still much the largest in the world, the number of pianos they turn out weekly in grands, squares and uprights exceeds that of any single manufacturer in America. Their pianos, when brought into close competition with those of any other maker, have always been pronounced superior, and their grand piano, which is the instrument which stamps the supreme reputation of a manufacturer, is always chosen by the world's *acknowledged great pianists* as the only instrument on which they can reveal in the highest degree their skill, imagination and sentiment, and is consequently the Leading Concert Piano in America. Further, the two great points upon which hinge all the present excellence of American pianos, viz., the *full iron frame* and the "*Circular Scale*," are due to the personal genius, ingenuity and skill of Chickering & Sons.

#### HOOK'S NEW ORGAN FOR BROOKLYN.

We copy the following from the New Haven *Palladium*. From it we learn that this magnificent instrument is completed, and is now on its way to its final destination. After its exhibition, which will shortly take place, we shall notice it, in all its details.

BOSTON, April 7, 1866.

Henry Ward Beecher is to have, not a colleague, but a—*rival*. A powerful rival, too; one that is master of the chord that vibrates in men's hearts; whose eloquence is more than mortal, with something god-like in its majesty; who can sigh

"Like the sweet south,  
That breathes upon a bank of violets,  
Stealing and giving odor,"

or roar like an angry lion; can woo with the sweetest tones of the flute, or blow the warlike blasts of the trumpet; warble like the nightingale, or howl like a tempest; coo with the gentleness of a dove, or thunder forth the anathemas of a Whitfield or Knox; one with the sunny cheerfulness of good old father Haydn, and who also thrills with the stormy struggles that raged in Beethoven's soul. Well for the preacher if his words are as true, and as noble, as firm and convincing as the

"Thoughts that breathe and words that burn,"

from the heart of this new and powerful instrument for good—the Organ that the Messrs. E. & G. G. Hook have just built for Plymouth Church, Brooklyn. It has been heard several times during the week, at the manufactory of the Messrs. Hook, the exhibition room being filled at times to overflowing with invited guests, who testified their warm approval of the merits of the instrument, which is the largest yet built in America—usurping the place hitherto held by our Worcester Organ, which has a greater number of

concert stops, but not the breadth and grandeur of the new instrument. The Organ will be furnished Mr. Beecher's society at the price agreed upon, viz.: \$25,000, which involves a loss to the builders of several thousands of dollars; the Messrs. Hook, with characteristic generosity and enterprise, sparing no expense to make the instrument a perfect sample of their skill. The organ-case, of black walnut, is of tasteful and artistic design—almost stern in its simplicity, but to be surmounted by ornamentation alike graceful and unique. The magnitude of the instrument; its great power; its depth and richness of tone; its ready answer, in all parts, to the touch of the player—all these we can only mention now, hoping again to speak of them more in detail. Mr. Wilcox's playing brought out both the power and sweetness of the instrument, which of course could not be fairly tested in the limited space of the exhibition room. The removal of the organ takes place during the coming week, and it will probably be opened in Brooklyn in the course of five or six weeks.

#### ODE TO SPRING.

Welcome sweet Spring! lov'd time!—Old Winter drear,

With chill and frost and biting Northern blast—  
Unwelcome, spite the log-fires' genial cheer—  
Is gone, for Thou, viewless Iconoclast,  
Breakest his altars and his idols everywhere.

Thou breathest on the earth and lo! the flowers  
Are born of that sweet breath;—change the time,  
For sunny smiles tread fast on gentle showers—  
Tears never wept in Summer's riper prime,  
When the hot sun rides high through panting hours!—

Thou art compared unto the nascent child;  
The Poets call thee Youth, and paint thee so,  
With flowing robe and tresses floating wild,  
Scatt'ring fair flowers upon the earth below,  
In perfect, joyous beauty, undefiled.

I love thee much for that thou cheerest all,  
Making this earth so like a paradise,  
That those who have the cold world's iron thrall  
Upon their hearts, feel now their spirits rise,  
As though the Future never could appal.

I love thee more, for that, through scenes long gone,  
In thy sweet time, I live and move again;  
Each childish sport—each joyous face or tone,  
Or scene, or scent awake from memory's chain;  
Though friends and joys have perished one by one.

Yes I do love thee, for thou usherest in  
The lovers' trysting-time—sweet odorous May!—  
When winds with sweets are sick and murmurous din,  
Of busy insects give a voice to-day—  
And trees are clothed, as bare they ne'er have been.

I love thee more with every passing year,  
For that thy coming makes my heart grow young;  
Thou whisperest a promise in my ear,  
Which erst in Youth and early Manhood rung,  
And filled my heart with trembling hope and fear.

But ever as the Summer comes it dies—  
As some sweet flower which the Spring matures—  
The Form but beams—but flashes on mine eyes,  
And ere possession the sweet dream assures,  
The dreamer wakes, and the fond vision flies!

Still love I thee, Vertumnus, Youth or Spring,  
Childhood of Time—whate'er the name may be  
By which mankind has known thee! I do sing  
A soul-felt, simple poem unto thee,  
And bring my joy of heart as a fit offering.

HENRY C. WATSON.

#### IN MEMORIAM.

A. B.

The darksome Winter days are gone,  
Their dreariness has fled,  
But sadder far the Spring time seems.  
For thou, dear friend, art dead;  
Thy family circle silent sit,  
And all are wrapt in gloom,  
While April winds sad requiems sing,  
In sorrow o'er thy tomb.

The generous hearted, trusty friend,  
Is lying cold and still,  
And bitter tears come welling up,  
Subdue them as we will,  
As, gazing on thy pallid cheek,  
We think how kind and brave  
Was the heart that now lies silent  
In the darkness of the grave.

When last we parted all were gay,  
The laugh went blithely round  
Alas! Thy voice no more I hear,  
But miss its glad sound,  
As standing midst thy household gifts,  
Whom thou had'st held so dear,  
I hear the stifled, heart-sent sob,  
And mark the falling tear.

The grieving father, mother, wife,  
In silent sorrow weep;  
The low winds murmur o'er the fens  
And mourning cadence keep.  
Thy bright-eyed darling leaves her toys—  
Poor orphaned little one—  
And gazing in her mother's face,  
Asks, "Where is pupa gone?"

Oh, sad it is that thus through life  
With loved ones we must part,  
And sad it is to journey on  
With leaden, broken heart;  
While thou, more happy far than we,  
Art called to join the blest,  
"Where the wicked cease from troubling  
And the weary are at rest."

GEO. W. HOWS.

#### LIBER MEMORIALIS.

BY PHILIP GILBERT HAMERTON.

(Continued from No. 25.)

5. *General ripple*.—The commonest condition of a Highland lake, and also, artistically speaking, the most unmanageable, is one of universally prevalent ripple, so strong as not to prolong, but destroy recognizable reflection everywhere. What strikes me as most remarkable in this condition of water, after thousands of observations, is the wonderful seeming insensibility of a surface so rippled to the coloring above and around it. No doubt it is affected in a broad and general way, but it is not always easy to discover the precise result produced on the rippled surface by small quantities of even brilliant colors in sky or on shore. The proof that general ripple is affected is, however,